



УДК 7.05:687.1

MEN'S COSTUME AND «MASCULINE SHAPING» IN DESIGN

LAHODA Oksana, LIN Yanwen
Kharkiv State Academy of Design and Arts, Kharkiv, Ukraine
oxanalahoda@gmail.com

The authors propose to consider the problem of gender identity, which in male fashion can be identified by means of «masculinity». The aim of the study is to determine the constants of a man's suit that are associated with exclusively masculine qualities in clothing and constitute the meaning of the category «masculinity», its gender subtext. It has been established that in its historical and socio-cultural development, the design of a man's suit and trends in men's fashion are closely related to socio-psychological types, their style of life, and the ideology of subcultures.

Key words: *men's fashion, men's suit design, gender, masculinity.*

INTRODUCTION

The problem of women and men losing their «common identity» arose in the second half of the twentieth century. Its origins lie in the fact that women have actively adapted and appropriated a significant number of things from the men's wardrobe. Fashion trends contributed to this. In addition, «masculinity» in the meaning of «typical for men» has acquired a significant number of options, which is reflected in the design of the costume.

PURPOSE

The aim of the study is to determine the constants of a man's suit associated with masculine qualities in clothing and defining the meaning of the category of «masculinity», its gender subtext.

RESULTS AND DISCUSSION

In European culture, during the twentieth century, a system of rules for constructing a person's appearance was formed, imposed mainly by advertising discourse. She demonstrates that the appearance changes not only due to the design of the costume, but also due to the stylistics of individual details and the appearance of the person himself. A person's appearance and the ways of its stylization are a consequence of the influence of various life styles that arise and develop in certain historical, socio-cultural and economic conditions. The burden of everyday life and the realities of life leaves an imprint, first of all, not only on a person as a social type, but also on his appearance – its stylization, clothes as a marker (gender, age, subcultural, etc.), on stereotypes of behavior and lifestyle generally [1].



Considering any of the historical costumes, scientists must take into account the person as the bearer of this costume and give him characteristics. These characteristics indicate a particular image of a person who could have a particular suit and correspond to the meanings of this suit, i.e. a certain vestimentary code [2]. According to U. Eco's definition, a code is a model that combines a number of conditional simplifications that are made in order to ensure the possibility of transmitting certain messages. Messages formed by codes constitute the communication from which fashion flows. In the process of fashionable communication, cultural patterns with a certain meaning (property) are formed and disseminated [3].

«Masculinity» is the meaning through which gender identity can be realized. In turn, a suit is a material carrier of key characteristics of such significance, which give rise to stereotypes of perception, associations conditioned by one or another gender identity.

In a world where everything is subject to globalization, the costume is assigned a decisive role in the choice of the method of communication, due not only to social, but also gender identification. However, in the «mosaic culture» of postmodernity, an era of constructed individuality is coming – the ability to selectively try on identities thanks to the enhanced information exchange: the media, television, and the Internet. All this happens playfully. By playing while dressing up, a person got the opportunity to demonstrate or hide their true features and their individuality through their appearance. Manipulation replaces the real character with an image – an alienated image, which is constructed by the designer as a projection of socially significant personality traits [4]. Image is a representation and disguise of the true «I», an expression of the psychological attitudes of a certain social stratum, a means of suggestion and manipulation.

The idea of masculinity in costume design is primarily expressed in the range of men's clothing – shirt, pants, jacket, etc. However, to be «masculine» all these things must conform to certain forms and principles of shaping. The ideal embodiment of «masculinized form» was the men's classic suit. Its silhouette and cut emphasize the athletic physique of men or create the illusion of it. Broad shoulders, narrow pelvis, slender and static posture are associated with excellent physical shape, strength and health, with self-confidence, with success and self-sufficiency, with sexual attractiveness. Such characteristics can be combined in a suit with elegance and refinement, but can also be combined with coarseness and rebelliousness.

The fabrics used in a classical men's suit, their traditional color palette, textures and designs usually strengthen or emphasize the above-mentioned connotations. Thus, the constants of masculinity – the silhouette and shape of a men's suit, its cut, fabrics, color, etc. are always accompanied by certain connotations. These connotations characterize certain masculine images, which have developed in the history of men's fashion: dandies, macho men, metrosexuals, etc. In different epochs various masculine images became typical and popular in men's fashion, acquired the meaning of «ideal».



CONCLUSIONS

Developing and modifying throughout a certain time interval typical ideal images were transformed into archetypes of male fashion. The constants and connotations of their formation, creation and functioning in society, defined through the category of masculinity, pointed to this or that social type of men. It is recognized in specific historical and socio-cultural conditions as an ideal of masculinity. Thus, using the definition of the term «masculinity» and its meanings, it seems possible to study the development of men's costume for the evolution of its inherent constants and connotations, fixed in the design and fashion. At the turn of the 19th-20th centuries the Viennese architect Adolf Loos spoke about the modern gentleman's suit as an archetype of progressive design.

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